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BARNGA

A SIMULATION GAME ON CULTURAL CLASHES

BARNGA, through a simple card game, simulates the experience of encountering people from other cultures and discovering that they are operating under different "rules." Though faced with ambiguity and barriers to communication, one must understand and reconcile the differences in order to function effectively in a cross-cultural group.

For nine or more to play in 45 to 90 minutes.

Game Design
**SIVASAILAM
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Manual
**BARBARA
STEINWACHS**

**A SIETAR International
Publication**



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Much of this manual originally appeared in modified form in Thiagi's 1984 unpublished paper, *BARNGA: A Flexim on Cultural Clashes*. He has generously agreed to its being reworked for this manual. The formal rules governing movement from one table to another during the tournament were suggested by Fred Goodman and added to the game's design after consultation with Thiagi. To expand opportunities for use of the game, Pierre Corbeil translated the participant materials into French. Judith Flores translated them into Spanish.



**MOORE CENTER
CLAREMONT SCHOOL OF THEOLOGY**

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Moore Multicultural Center
School of Theology
Claremont, CA

TO THIAGI

and to all in the simulation gaming community
who have taught us we can learn about important matters
in an atmosphere of fun and sharing.

If you work with groups as an educator, trainer, or facilitator, chances are you have at one time or another closed your eyes and wished for an exercise you could use with a group of any size during a short time span without much preparation and at little cost. You wanted something that would always hold up and that your participants would enjoy and become energized by as they gained insight. You wanted them to be bursting to discuss these insights as soon as the exercise ended.

But you were sensible enough to know that you could not expect the sun and the moon on a silver platter, and so you have limped along, using workable alternatives...but never quite losing sight of the ideal.

Today you hold in your hands the manual for such an exercise.

For it, we thank Sivasailam Thiagarajan, affectionately known to all as Thiagi (pronounced *Tee-ah-gee*, with a hard 'g'). A prolific designer of simulation games, Thiagi's supple mind combines a respect for instructional development theory with spontaneity. He too dreamed of such an exercise and it sprung forth from his fun-loving head. This was in 1984 and, characteristically, he very soon committed it to paper and began more or less giving copies away to all who asked.

But he had not anticipated that its popularity would outrun the capability of his systematically informal style of operation. One day, in desperation, he stopped distributing it. Others who elsewhere in the world were experiencing it for the first time set about with equal desperation to get a copy of the instructions anyway. People who already had them were kept as busy as they let themselves be providing copies to their friends and colleagues. Thiagi was pleased the exercise was being used and glad that others were relieving him of the distribution task. One of these ad hoc providers was the editor of this manual to whom it soon became apparent that if she ever were to do much else in her life she would have to systematize the distribution. About the same time SIETAR International, also deluged with requests, offered to publish the instructions together with variations and hints for use. Pierre Corbeil graciously agreed to contribute his French translation of the participant materials, rendered in his characteristically thoughtful and perceptive style. In 1994, Judith LeBlanc Flores provided the Spanish translation of participant materials.

The editor agreed to pull these all together but then instead put the writing of a manual to the back burner while carrying out several other projects. SIETAR Past President Sandra Mumford Fowler and Executive Director Adriana Arzac never gave up. In their quiet relentless ways both encouraged and cajoled the editor to produce the document. This manual is a tribute to their perseverance.

And of course to Thiagi, who created and gave away this exercise so you could use it with your groups.

Barbara Steinwachs, risingmoon, Keuka Lake, January 1990

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OVERVIEW

It is a beautiful autumn day in the mountains of North Carolina. Close to one hundred higher education faculty and administrators working in international programs are gathered together for a statewide conference on issues and methodologies relevant to their work. After the usual academic welcomes, they are asked to sit at tables of six and learn a new card game. The game is extremely simple, so they learn and begin practicing it quickly. The group leader then takes away the printed game rules and announces a card tournament, a tournament with a twist—no verbal communication, no spoken or written words. The tournament begins in stillness, participants fairly serious but relaxed, although somewhat puzzled. Suddenly the room is filled with murmurs of frustration...with chuckles...with fists banging on tables.

Another autumn day, in a rural area of New York State. Dozens of high schoolers from the surrounding towns have come by bus for a conference on problems facing youth growing up today. Most of the day will be spent in small concurrent sessions, but the first meeting is a general session on some of the causes underlying communication problems. It starts with everyone sitting in small groups, learning a new, very simple card game. As soon as they have mastered the rules, the written instructions are taken away and they are told there will now be a tournament during which they no longer can speak or write words, although gesturing or drawing pictures is OK. The tournament begins with curiosity kindled, and with talking being stifled with difficulty. Suddenly efforts to repress talking are replaced by murmurs of frustration...by chuckles...by fists banging on tables.

An early spring day in Washington, DC. Twenty long-term visitors to the United States, primarily from Arab and African countries, have gathered for a week long orientation to U.S. culture. Most of the week has been spent on orientation exercises, talks about highlights of American culture, and field trips. On this, the last day, they are asked to sit in groups of four and learn a card game which will help them reflect on how to adjust to living in another culture. Some have never played cards in their lives. But the game is easy, and they soon learn it. Then the instructor tells them a tournament is about to start, a tournament during which they will not be allowed to talk or write any words. As the game rules are taken away and the tournament begins, the initial uneasy silence suddenly is broken by murmurs of frustration...by chuckles...by fists banging on tables.

What is going on here? Each of these groups is playing a short, simple, easy to use simulation game. During the simulation, each of several groups learns and plays a quick card game. The groups think they are all learning the same card game, but in fact each game is slightly different. Despite its simplicity, the simulation generates a very rich follow-up discussion on the difficulties of understanding and communicating with persons or groups different from oneself, in situations where the rules are different—but people either do not know they are different, or do not know how they are different, or do know but nevertheless find it difficult to bridge the differences.

MEANING

BARNGA places people in a situation where they actually experience the shock of realizing that in spite of many similarities, people from another culture have differences in the way they do things. Players learn that they must understand and reconcile these differences if they want to function effectively in a cross-cultural group. Thiagi tells this story of his experience in a West African town named Barnga.

I was working with some West African counterparts in preparing primary health education booklets. We shared the same basic principles and procedures related to health and to instructional development. Or at least it seemed so during our analysis of the curriculum and preparation of the materials. However, when I came down with a bout of malaria, my counterparts suggested that squeezing the juice of a tobacco leaf into my left nostril would relieve my symptoms. I never did check out this cure, but my perception of the other person's perception of the world underwent a major change. I had to understand and accept our cultural differences before we could function as a collaborative team.

Many similar cultural differences exist in more or less subtle forms. There are differences among various professional groups, national groups, religious groups, language groups, and within communities, schools, and families—but these differences are often swamped by obvious similarities among the groups.

In BARNGA the group task is simulated by a card game. Salient similarities and subtle differences among the cultures are simulated by different versions of rules for the card game. Communication problems are simulated by requiring players to interact only through gestures or pictures.

A major aspect of the type of culture shock simulated in BARNGA is its sneaky nature. In real life, people often are not aware of the differences between the other group and their own group until the differences sneak up on them. To simulate this element, the differences are kept hidden from the players; no elaborate scenario is provided at the beginning of the activity. Players learn and play the card game as if it were an end in itself. Only as the activity unfolds, and especially during the debriefing process, do the real-world analogies emerge.

At the heart of BARNGA's design is the premise that cultural differences exist in more or less subtle forms, often swamped by obvious similarities. The game helps its players understand that unless they recognize and respect the different assumptions underlying their interactions, they run into interpersonal conflicts. This insight—that cultural differences may bring more of a “clash” when hidden amidst apparent similarities and therefore unexpected and unprepared for—is a source of the rich follow-up discussion the game generates among its players.

SIMULATION GAMES

Thiagi developed this exercise as a “flexim” which he defines as a flexible simulation game providing a rich learning experience in a short period of time.

Like other simulation games, this one uses a learning methodology which gives a group an experience they can *participate in* with energy and enthusiasm—rather than just *read* or *hear about*. The experience happens in a safe, time-compressed setting, much as a fire drill lets people explore behaviors needed for mass exits, or as a flight simulator lets pilots practice flying in safety.

Unlike other experiences participants have had separately during their lives, each person present shares this one. The simulated aspects provide a model against which players together can look at their other real life experiences, analyze them, and understand them in new ways. And because the *simulation* also is a *game*, allowing human players to take action as they wish, participation is fun.

Here are some of the key features of BARNGA which make it such a flexible simulation game:

- As few as nine players or any number larger than nine—up to very large groups—can play it.
- The play and debriefing can take as little as forty-five minutes, yet it explores many aspects of cultural clashes and communication breakdowns.
- It is a lean activity. It isolates and reduces to their most elementary form the selected aspects of culture clash and communication problems.

-
- It provides participants enough experience for an extended debriefing. The session easily can expand to last for a longer period of time—up to ninety minutes.
 - The rules are few and simple. Participants can start playing within minutes.
 - It involves intensive interaction among participants.
 - It lends itself to effective experimentation. Several variations are suggested in this manual.
 - Because of a hidden gimmick, the same group cannot replay it. However, using it with other players allows easy exploration of the effects of variations.

PROCEDURE

BARNGA is so easy to use that its procedure is a joy for both the experienced and the inexperienced game facilitator. The game almost immediately involves all its players and supplies are easily procurable. Careful planning of the Debriefing helps assure that all participants will become aware of and reflect on the learnings of the exercise.

The game works like this. Players form small groups of, say, four to six players each. Each group sits separated from the others. They receive a modified deck of cards (each deck containing only the same few cards) and a sheet of rules for playing a new card game called "Five Tricks." They have a few minutes to study the rules and practice playing the game. Once everyone has the hang of it, the facilitator collects the rule sheets and at the same time imposes a strict command of "no *verbal* communication." This means that players may gesture or draw pictures if they wish, but may neither speak (orally or by signing) nor write words. Clearly, communication, should it be needed, is going to be more difficult henceforth. Since the game is so simple and so short, this artificial barrier to communication forces the players, within the simulated setting, to be as creative and alert as possible.

Frequently at this point there is a little nervous laughter, some stifled last words, and finally a settling into playing "Five Tricks" without the written rules and in silence. The facilitator then announces a tournament. As in any tournament, some players leave their home table and move to another, some from that other table have moved to yet another, and so on. They sit down at their new table, look around, and begin at once playing "Five Tricks." Shortly thereafter an almost imperceptible change is felt in the room, then expressions of uncertainty...murmurs of frustration...chuckles...fists banging on tables. The tournament, with more movement to other tables, continues for another ten minutes or so amidst growing uncertainty, frustration, laughter, banging on tables. Sometimes someone is all ready to claim a "trick" when someone else reaches out and takes it. Sometimes someone makes an effort to draw a picture clarifying an uncertainty. Sometimes whoever was at the table first prevails, sometimes the more aggressive.

When, during the debriefing, the facilitator probes for what might have been going on, someone takes another player to task for not learning the rules correctly. Someone else confesses that she never was very good at cards. Someone else speaks about others trying to cheat.

And several suggest that each table originally had been given a different set of rules. Some are sure of this; others think it might be true; others hadn't considered it.

In fact, at the beginning of the game each group had received a slightly different version of a basic set of rules to "Five Tricks." In one set, for example, Ace is high; in another, Ace low. In one set diamonds are trump, in another spades, in another there is no trump at all. Variations on these are the only differences, no matter how many groups are playing. This means that virtually everything except one or two aspects is the same for everyone.

Here is the beauty of BARNGA—everything appears to be the same, and in fact almost everything is the same, yet great confusion, uncertainty, misunderstanding, and misjudgments fill the room because of just a few differences. Even those who understand that the rules are different (and many do) are not necessarily clear about how they are different. And even those who understand how they are different have difficulty bridging the communication barriers to work out a solution. These concepts spark the energy generated by the game and provide the starting point for a group follow-up discussion rich in observations of how what happened can be seen as metaphors for what happens in real life.

HOW TO PREPARE FOR YOUR BARNGA SESSION

It is easy to conduct a session of BARNGA, especially if you have prepared for the activity.

Reflect on Why You Are Holding the Session

What is the purpose of the session? Exactly what do you want people to come away with as a result of having participated?

What is the larger context in which BARNGA will take place? Are you using it to introduce an issue? To provide practice? To give a break from more traditional learning methods? To bring a longer session to closure? Weigh the options for where within the total training sequence your BARNGA session fits best.

Who will be attending? Is there anyone else who should be attending, and is there any way you can encourage their participation?

Think about the Circumstances Characterizing Your Session

How many players will there be? **How many groups** do you want to have? You need at least three and preferably four groups to have a successful run, with about three to six players in each group. Since every group does the same thing, you can have as many groups as necessary. But remember—the fewer groups you have, the easier it is to prepare for and manage the activity, particularly if you have a large number of participants.

How much time can you allot to BARNGA? Ideally, you need the following:

- Orientation—extremely short if an orientation period already took place earlier as part of a larger session, longer if not.
- Introduction of and Instructions for BARNGA—a few minutes.
- Play of BARNGA—twenty minutes or so.
- Debriefing—fifteen minutes to an hour, depending on your objectives and the time available.

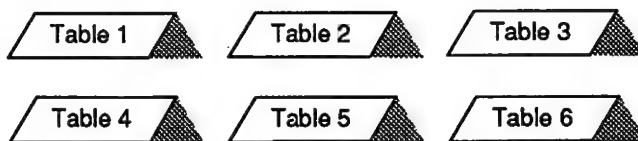
Get a Comprehensive Picture

Read through this manual to get a feel for the purpose, scope, and sequence of the activity.

Assemble Materials

You need the following:

- **Table signs**, which you must make, perhaps from folded pieces of stiff paper. Number them in sequence from "1" to the number of groups you have. For example, if you have six groups, you need six table signs, like this:



- **A couple of pencils per group**, necessary only if participants are not likely to have pens or pencils with them.
- **A noisemaker**, such as a dinner bell or a siren device—only if there are too many participants to easily get their attention at the end of each round by using the "shouting method."
- **Tournament Guidesheets**, enough for each person playing. Using the master sheet included in the Appendix, make photocopies on a distinctively colored paper.
- **Modified decks of playing cards**, one for each group. You can buy low cost decks at any discount or drug store. *Modify the decks so that each has **only** the cards Ace through 7 of each suit* (If you have only four players in each group, Ace through 5 is enough.) This way, most card hands will yield five tricks, true to the name of the card game—"Five Tricks." (Players rarely count the total number of tricks, so you don't have to be too exact about this.)
- **Rule Sheets for "Five Tricks,"** the card game played during BARNGA. *For each group of players, you need a different version of the "Five Tricks" rules.* Each player in the same group should receive a copy of that group's version. Using the master sheets in the Appendix, photocopy each of the Rule Sheets on the *same* color so it will appear to the players that they are all the same. However, that color should be different from the color used for the Tournament Guidesheets to make it easy for you to tell them apart at a glance.

Ten versions are in the Appendix. If you have fewer than ten groups, use only as many versions as you need. If you have more than ten groups, make duplicate sets and give some groups (but not those sitting near each other) sets of the same version. The only differences in each version are these:

- Version 1:* Ace low; spades trump; trump used only when void.
2: Ace low; no trump.
3: Ace high; spades trump (used only when void).
4: Ace high; spades trump; trump used any time.
5: Ace low; spades trump; (used any time).

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- 6: Ace low; diamonds trump; (used any time).
 - 7: Ace high; diamonds trump; (used any time).
 - 8: Ace high; diamonds trump (used only when void).
 - 9: Ace high; no trump.
 - 10: Ace low; diamonds trump (used only when void).

The version is secretly indicated by the code at the bottom of the page. The number at either end of the code is the serial number of the version. For example, **Table 2** receives the set with the code "2/Ace/7/5/2"; while **Table 5** receives the set with the code "5/4/2/Ace/5." This coding system helps you easily rearrange the sets after your session is completed, and also helps you distribute the correct sets to the appropriate tables.

Prepare to Conduct Your Session

Draft your plans for introducing BARNGA, conducting the play activity, and facilitating the Debriefing on the Facilitator's Note Sheet. (See Appendix.)

Prepare Analogies and Set of Questions for the Debriefing

You will want your players to **discuss the meaning** of the simulation game after it is finished. It is important that you help them describe *their* experiences and probe for analogies meaningful to *them*, rather than expound on what you think it was all about.

Nevertheless, **prepare to introduce some analogies** appropriate to the focus of your session. Identify some relevant areas or situations where "cultural" differences among diverse people are likely to result in problems, especially if not foreseen. Consider how these real-life situations parallel BARNGA's components—the card game, the similarities and differences in the card game rules, the tournament, the communication difficulties, the grappling to understand and bridge the communication difficulties. Hold these analogies in readiness to use as needed.

Prepare a set of Debriefing questions to draw from while you are facilitating the Debriefing period. (See Debriefing section.)

Become Familiar with the Spirit and Flow of BARNGA

Gather a group of your friends and colleagues, perhaps in a livingroom, and **conduct a "test run."** Get a feel for what players feel and do, for what you have to do to keep everything running smoothly, for how much unrest and frustration is healthy, for how to bring everything together to accomplish the session's purpose during the debriefing. (If you have nobody to play with, you can do this rehearsal in your imagination.)

Finalize Your Plans for Your Session

Make your final plans and notes for introducing BARNGA, conducting the play activity, and facilitating the Debriefing. Sketch out how much time you will allocate for the Session Orientation, Game Introduction, Game Play, and Debriefing. *Ideally, as much time should be set aside for the Debriefing as for all the other aspects together.*

Finalize Your Materials

Be sure your materials are “ready to go.” Give special attention to the different versions of the “Five Tricks” rules—be sure each set contains the rules for only one version. Crisscross each set, or paperclip the copies for each set together, so that when you are distributing them each group will receive only the rules for their own version.

Arrange for and Brief Assistants

If your session will have a large number of participants—say, more than five or so groups, or if this is your first time conducting BARNGA, you will find it easier to have **one or more assistants**. Your assistants could help with the following tasks:

- Arrange furniture and distribute table signs, cards, pencils.
- Pass out Guidesheets and “Five Tricks” rules to each group at the appropriate times.
- Collect “Five Tricks” rules at the appropriate time.
- Watch for salient happenings to raise during the Debriefing.
- Intervene (but only if absolutely necessary) to facilitate group process.
- You might want help leading the Debriefing.

HOW TO CONDUCT YOUR BARNGA SESSION

BARNGA is well designed and virtually foolproof. You will have a wonderful time conducting it!

On Arrival at Session Site, Brief Assistants

Brief your assistants (if any) one more time, as described earlier, about helping you with the following tasks:

- Arranging furniture and distributing table signs, cards, pencils.
- Passing out the Tournament Guidesheets and "Five Tricks" Rule sheets to each group at the appropriate times.
- Collecting "Five Tricks" Rules at the appropriate time.
- Watching for salient happenings which you can raise during the Debriefing.
- Intervening (but only if absolutely necessary) to keep each group focused and functioning.
- Helping lead the Debriefing (if necessary).

Check Conditions

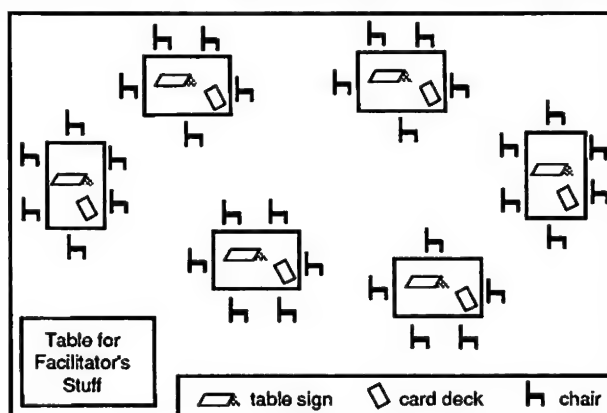
As for any training session, check to be sure that **heat, lighting and ventilation** are contributing to meet people's basic needs.

Arrange Furniture

Set up the room with one table for each group. Set each table far enough away from the others to minimize groups overhearing each other. Place enough chairs around each table (usually four, five, or six). If no tables are available, simply provide a circle of chairs for each group, plus an empty chair in the middle to put cards on. In a pinch, participants can sit in circles on the floor.

Set out Starting Materials

Place one numbered table sign and one modified deck of cards on each table. If you think your participants won't have their own pens, also distribute a couple of pencils to each table.



Arrange Separate Discussion Area

If you can, also set up a separate large circle of chairs where participants can sit only for the Orientation and Debriefing. If not possible, then instead arrange the game tables into some sort of large circle. (See above.) This way, participants can see each other and dialogue more readily. *To have a good group discussion, people should be sitting in a circle or an almost-closed "U."*

Greet the Group

Welcome your participants; make them feel comfortable.

Explain the purpose of the session in general terms, but do not give away anything about BARNGA.

Introduce yourself and the other facilitators, striving to create a **climate of trust and credibility**. Before narrowing in to focus on the session itself, it is good to relate to people where they are in their larger life. Tell them something about yourself (besides your professional credentials) so they will feel comfortable with you and be ready to learn with you as facilitator. This is especially important since you will be asking them to learn in a non-traditional way and, even though you know the simulation game experience will be fun and productive, they don't know that yet, so they may be wary. Some facilitators like to tell a bit about their children, their grandmother (this always works!), or one of their favorite activities—anything that is unique and special about them.

Begin the Orientation

Conduct a Go-Round of the participants. If there is enough time and if the group is no larger than twenty or so, ask each in turn to briefly introduce himself or herself and explain why they have come today. (Like walking through a vestibule, this will help them make the transition from whatever has been occupying their attention to the purpose of the session.) Even if they already know each other, some kind of Go-Round still is necessary. Be imaginative in devising *the one Go-Round question* which will help them focus on the purpose of the session and feel a part of this particular group gathered here today. If the group is large, hold concurrent mini-go-rounds in groups of five or so.

Present an overview of the agenda, explaining what will be happening but without giving away the meaning of BARNGA. Elicit their approval of the agenda and their commitment to accomplishing it. Check to see if anyone will not be present for the entire session, and if so make a mental note to find a way to help them get as much as possible from the session.

Say a few words about simulation gaming as an instructional technique. Sometimes people are wary of participative learning because they think "fun and games" inappropriate for serious learning or because they associate such sessions with those where participants must reveal personal aspects. Some comments you might wish to make about simulations and games follow. *Select one or two which seem most appropriate, keeping your introductory remarks very brief. Above all, start playing the game as soon as possible!*

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- To put them at ease, it helps to say right out that this **is not sensitivity training** and they will not be asked to bare their souls. In fact, they will have a good time! In addition, it sometimes helps to avoid the word "game," at least until they've played it. Say "simulation" instead.
 - Remind them that different people learn best by different methods, but many find that it helps to experience something, not just hear or read about it. Consider, for example, *a kiss*...

- Say something about **simulations**:

Early in grade school most people participate in their first simulation—a *fire drill*, to learn what to do should a mass exit be necessary. Fire drills, like other simulations, tell us something (although not everything) about what to do in a specific situation. The drill takes **a slice out of reality** and focuses only on that. Or consider *flight simulators*, used by pilots when learning to fly a plane. A flight simulator reproduces the circumstances and control equipment of air flight exactly, except for one key difference—it is on the ground.

As in all simulations, **time is compressed** and **all is safe**. Experimentation is encouraged because mistakes in a simulated setting produce no ill effects.

A simulation is a living poem, an **active metaphor**, an analogy someone set up so others can play it out to see what happens.

- Say something about **games**:

Suppose we want to simulate the human interaction aspects as well as the technical aspects of a situation. Is it possible to model something which in reality is never the same twice?

Yes, by adding to the *simulation* some *game*-like elements—by setting up **constraints** which everyone agrees to accept. (In the game of soccer, the major constraint is that the most natural way to maneuver a ball—with human hands—is forbidden.) Within the constraints people make decisions, are free to experiment. Learning is in their hands. This makes the exercise *fun* although the overall activity has a serious purpose.

Introduce BARNGA

Explain that now they are going to play a simulation game. Give a **very brief overview** of what will be happening.

- They will **form small groups** at different tables and receive the rules for a very easy card game—one no one has played before. They will have a few minutes to **study the rules and begin practicing** at their table.
 - Then the **rules will be taken away** and from that time on, there will be **no verbal communication**—no speaking, writing, or signing of words.
-

- A **tournament** begins, and some will move to other tables.
- After a few rounds, they will **discuss together** what happened and what it meant.

Since the secret of each group receiving a different set of rules is important in this game, **do not take any questions. Just go on!** If someone does ask whether all receive the *same* rules, don't panic. Just say something like "We'll see" and move right on. Most people will not have focused on the question.

Form Groups

You must create at least three or four groups so there are enough to interact with during the tournament. While the *game works well with any number*, it is somewhat more difficult to manage the activity the more groups there are. If you have only a few players, three or four in a group is enough, but if you have many players, putting five or six in a group will make things easier. **Choose the number of groups you wish to form.**

- Tell everyone they are about to count off but should not move until the counting is finished. Be sure they (not you) say their own numbers out loud; they will remember them much better!
- Then **instruct them to count off by the number of groups** you have decided to form. Suppose you want *to create four groups*. Tell everyone to count 1, 2, 3, 4; 1, 2, 3, 4; 1, 2, 3, 4, etc.—that is, the first person says "1," the second person says "2," the third person says "3," the fourth person says "4," the fifth person says "1," the sixth person says "2," the seventh person says "3," the eighth person says "4," the next person says "1," etc.—till everyone has a number. (*To create seven groups*, count off 1, 2, 3, 4, 5, 6, 7; 1, 2, 3, 4, 5, 6, 7; etc.)
- Then **send** all the 1s to Table #1, all the 2s to Table #2, etc. It's OK if tables have different numbers of players.

Alternatively, everyone could remain sitting where they are—in whatever groups they chose for themselves on arrival—but it is usually better to break up natural groupings. This way, those who communicate with one another frequently in real life will have different experiences to share and discuss. Above all, resist the temptation to form the groups yourself! People resent the suggestion of manipulation. Random count-off is best.

Optional: Designate Observers

You might want to ask for a couple of volunteers to serve as observers rather than players. But before doing this, consider that those who play have the advantage of a more direct and hard-hitting experience. **Anyone who has played before** might profitably be an observer. If you do have observers, **encourage them to be as active as possible**. Do *not* tell them what is going on. Instead, ask them to:

- Move around to observe as much as they can.
- Try to determine what is happening and why.

-
- Be prepared to bring their most important insights to the follow-up discussion (Debriefing). They could think of themselves as a roving TV crew who must glean from the multitude of experiences going on around them just the most important one or two to share with everyone later.

Help Reluctant Players

Once in a while someone refuses to play. Do your best to **get a reluctant individual to at least try it** for a few minutes (once a person experiences the fun and energy, he or she will stay with it), but if this does not work, ask if the person would be willing to assist you by observing.

Integrate Latecomers

Welcome any latecomers warmly, introducing yourself and very briefly explaining what is happening. Then just put them into a group and ask those in the group to fill them in. This will give latecomers a double whammy BARNGA experience—one you will want to be sure to ask them to describe and draw analogies from during the Debriefing.

Explain Flow of Card Game and Tournament

You have already given them an overview of what is going to happen; now explain in more detail.

- They will have about five minutes to study the rules for and practice playing “Five Tricks.”
- Then the rules will be taken away and ***no verbal communication allowed***. From then on, they may gesture or draw pictures (not words!), but may not speak, write or sign *words*.
- Then the Tournament will begin. They will have a few more minutes to play at their home table (in silence).
- Tournament scoring is explained on their Guidesheet.
- Each Round lasts a few minutes. At the end of each Round, players move as outlined on their Guidesheet.

Distribute Tournament Guidesheets to each group. Remember, you photocopied these earlier on a color reserved for these sheets alone. Refer to them simply as the “blue” (or whatever) sheets. Give them time to read the sheets silently, then entertain a question or two. Move on quickly! Don’t try to clarify everything for them. Simply say that if they are not sure what to do as the game goes on, they should do what they think is best.

Bear in mind that in Thiagi’s original version, the only sheets the players received were the rules for “Five Tricks”—no tournament or movement rules at all. Players really had to wing it! And the exercise worked just fine. The movement rules were added after Fred Goodman suggested they would provide an opportunity to discuss such issues as social mobility and social consciousness (of the conditions of others). But these complexities, while valuable, are still only incidental to BARNGA, so don’t dwell on them too much. You might in fact like to try not using any tournament instruction sheet at all—thereby going back to the earlier version. This would help you focus on just what this game is all about at its heart.

Begin the Card Game!

Distribute a set of Rules for "Five Tricks" to each group (and a modified deck of cards if for some reason you haven't already passed these out). **BE ABSOLUTELY CERTAIN THAT EACH GROUP RECEIVES A DIFFERENT SET!!** You should have arranged the sets in advance of the session, as described earlier.

As soon as they receive the "Five Tricks" rules, players will begin studying them. Wait a few minutes; then **urge them to begin practicing the card game**. If there are any Observers, this is a good time for you to brief them (as on the preceding page).

Collect the Rules for "Five Tricks"

After a few minutes of practice, **collect the "Five Tricks" rules**. Let them keep the Tournament Guidesheets for reference, however. Since they were photocopied on a different colored paper, collecting just the "Five Tricks" rules should be easy. Timing need not be exact. Collect the rules *just before* people are completely done with them. Follow your instincts. The game has a life of its own which you will easily sense.

Begin the Tournament

Announce the start of the Tournament! Give them a few minutes to play in their home groups. Tell them to keep score as described on the Tournament Guidesheets.

And Enforce No VERBAL Communication!

Meanwhile, **begin enforcing the no verbal communication rule** with an iron hand! They may not use words—no spoken words, no written words, no signed words. They must, that is, creatively find alternative ways to communicate with one another. Don't worry if it takes some doing on your part to enforce this. People are used to using words and will forget, or just not take you seriously. They will try whispering or mouthing their words. Allan Feldt says that the single most important qualification needed by a simulation game facilitator is *chutzpah*. Stand tall, walk around the room, keep pleasant, smile—but *do not* let *anyone* communicate with words.

There are two reasons why players are not allowed to communicate verbally. The most obvious is that during the tournament they would discover the differences in the "Five Tricks" rules too soon and would dialogue until they found a solution—not a bad idea for an activity, but one which would not produce the frustration and uncertainty which wells up in BARNGA. On a deeper level, the ban simulates the difficulties people always have in communicating with one another, even if they know the other's language. This simulation game is very short, much shorter than the usual encounters we have with others different from ourselves. In real life, there are many barriers to easy communication, but in a tightly compressed simulation, most of these real-life barriers must be omitted. Thiagi's idea of not allowing words sets up in a moment a host of communication difficulties, and thus the simulated struggle to communicate is *a real* struggle, one felt on a gut level.

**End Round One:
Direct Players to Move**

After a few minutes, announce the end of Round One and **direct them to move to other tables** as outlined on their Tournament Rule sheets. Expect much confusion. Some have not been keeping score yet, and no one is clear about which table to move to. *Do not help them!* If they rely on you now to resolve ambiguities, they will want to rely on you when the "Five Tricks" rule differences show up. **Your only job is to keep things moving.** You are not a player (as they are) but rather a sort of umpire or referee. Tell them to move according to their best understanding of the Guidesheets, and to begin at once playing "Five Tricks" again. Strictly enforce the ban on using words!

Observe! Enjoy!

Now is when things start happening! Above all, **enjoy** this time; it's great fun! **Watch** what people are doing; tuck away little episodes of misunderstanding and frustration to bring up in the Debriefing. Don't worry, no matter what happens. This game belongs to the players; it is theirs to play as they wish. Whatever happens can be discussed during the Debriefing. Stay neutral, stand tall, smile if you want to, enforce no verbal communication.

Hold A Few Rounds

Depending on how much time you have, **hold three or four rounds.** Every few minutes, announce the end of a Round and urge people to move according to the Tournament Guidesheets. Do not help them; just make sure they begin playing again as soon as new people arrive at the tables. Continue to enforce the ban on using words. If necessary, remind them they can draw pictures, or just urge them to be creative about finding ways to communicate. Little else matters—for example, it does not matter how many end up in a group at one time as long as they can play "Five Tricks"; there might be two or ten. Carry on!

Optional:
Videotape the Action

If you or an assistant is skilled at using videotape equipment, wander around during play and **capture on tape a few brief moments** or vignettes. There is no time for editing, so the camera person must *edit as he or she tapes*. A two- or three-minute video collage of key moments featuring as many players as possible makes a great introduction to the Debriefing. It quickly takes the players back over everything they experienced, and is great fun! Groups roar with laughter while they begin to understand what has been happening.

Announce End of Game

Players will be expecting you to tell them to move again, tournament style. Instead, **announce that the game is over.** (Don't let on ahead of time when you are going to do this.)

Prepare for Debriefing

Help everyone withdraw from the experience and get ready to examine it together. Ask them to bring their cards, signs, and Guidesheets to one side table. This will help them begin to get out of the player role, and also help you get all the materials collected. Don't give a break now unless there is no way you can avoid it. The momentum is such that debriefing will happen now no matter what you do. Since you want everyone to examine the experience together, keep them together!

Get everyone seated in a circle. If you have a separate circle of chairs set up in a different area of the room, ask everyone to go to that area and sit down. If you have no other area, ask everyone to stand, push the tables back, and bring their game chairs into a circle. See the Debriefing Section for more detail on this.

HOW TO FACILITATE THE DEBRIEFING

Now is the time to discover together what happened and what it all means.

Some Thoughts about Debriefings

Everyone who just played the game holds one piece of a giant puzzle. We won't know what the puzzle looks like until we bring all our pieces together and examine them.

—Sandra Mumford Fowler

You need the game to get the horse to water, but if you keep up the excitement of play, the horse may not drink anything.

—Thiagi

Debriefing Phases

A Debriefing usually moves naturally through three phases, but participants frequently are reluctant to move out of the first one. Be sure to allot appropriate time to each phase.

- **Description:** Participants gradually emerge from the game world, impelled to describe what happened to them. They need this chance to "debrief," but also need to listen to the other participants and so be filled in on the whole picture.
- **Analogy/Analysis:** They systematically examine the simulation game model as designed and as just played, identifying and exploring parallels with real world situations.
- **Application:** Participants focus on the reality presented by BARNGA. They consider what understandings are particularly relevant to them and perhaps what courses of action they wish to carry out as a result of these understandings.

Preliminary Considerations

As noted earlier, you should have prepared in advance by:

- **Setting aside adequate time,** so the Debriefing runs at least as long as the rest of the session put together.
- **Identifying some analogies,** relevant areas or situations where "cultural differences" are likely to result in problems, especially if hidden or not foreseen.
- **Preparing a set of questions,** which you can draw from to facilitate movement through the three phases of the Debriefing. A variety of suggested questions follows. Choose just a few most relevant to the purpose of your session, and which you will feel comfortable asking. Be sure you develop at least one question for each of the three phases.

Hints to Help You Facilitate

You are the only one giving full attention to *process*. **Your job is not to lecture or expound, but to maximize idea development and group interchange.** Concentrate on how best to encourage individuals to reflect on their experiences and articulate their perspectives so that the group can explore these understandings and learn from them.

It isn't easy to "make easy" (*facilitate*) for others. Here are some hints to make it easier for you to make learning easy for your participants:

- **Keep out of the *substantive* give and take** for the most part. Avoid telling players what you think they should have learned. If they haven't gleaned it from the experience, they probably won't learn it just because you say it. Respect the place they are at in their own lives, and believe that whatever they are learning at this time is valuable for them—even if different from your current insights.
- **Affirm everyone** who contributes, perhaps by picking up and repeating a few key words just said or by saying "*Say something more about....*" This will evoke a more in-depth response from someone tentatively voicing first thoughts.
- If a question is working well, **keep asking it** over and over again, perhaps rephrasing it slightly each time.
- **Respect and use silences** as spaces for thinking, absorbing. Be still. Wait. Help them wait for each other.
- **Help those who tend to dominate** be more sensitive to others' need to participate, and **those who tend to withdraw** to express and share. Don't be afraid to bring these situations up front in a non-judgmental way; ask everyone to use their own group-facilitating skills to help out. Say, for example, "*Would those of you who find it easy to dialogue in a group help me elicit a few comments from those we haven't heard from yet?*" Or, gently ask a direct question of someone whom you know has a unique experience to relate.
- **If someone questions the value** of a comment or even of the activity itself, don't be threatened. Accept this, like any belief or opinion they have, as potential insight. Ask others what they think about what was just said.

Before Beginning the Debriefing, Form a Circle

After collecting the materials, ask everyone to move to the area of the room where you previously had set up a *separate* circle of chairs. If no such area is available, ask them to help push the tables back out of the way and move their chairs forward into a circle (or—but less desirable—move the chairs behind the tables so everyone is sitting more or less in a circle behind the tables). Sitting on the floor is an option if it is OK with everyone. Make sure the one circle will accommodate everyone, and ask the few who are hanging back and not sitting in the circle to move in.

Do not start until everyone is part of the same circle. Make the circle rather tight, with no empty “energy gap” spaces. This requires some effort, but is worth it because it is virtually impossible to have good group dialogue if people are not part of *one* circle (or analogous configuration). They see each other then, and feel like one group. The “graphic” reality has symbolic strength.

What If Your Group Is Large?

Since BARNGA accommodates any number of players, what do you do if you have forty, or eighty, or 120 participants? The game works well with such large groups, but how do you handle the Debriefing? **You have three options:**

- **Divide the groups into several smaller groups** with a facilitator for each. Each small group must convene in a separate room. *This is not the preferred option* since everyone won't be able to share all the experiences; some important puzzle pieces will be missing. Nevertheless, it will work quite well if you provide skilled facilitators for each room and if you keep home groups intact—that is, send some of the *original* groups to one room, other original groups to another.
- **Use the “Fishbowl” technique** to make it possible for the entire group to participate in one discussion. Set up a circle with ten to twenty chairs inside the larger Debriefing circle. Recruit enough volunteers from the entire group to fill all the chairs in the inside circle (the “fishbowl”) *except three*. Lead the Debriefing only with this fishbowl group; others observe. Anyone from the larger observer group wishing to join in the discussion must fill one of the empty fishbowl chairs. Once the empty chairs are filled, anyone else from the outside circle wishing to join in should stand behind an occupied chair, and take that chair when it is vacated. Outside circle people can continually rotate through the “empty” chairs.

This works well as long as discussion is *strictly limited* to those sitting in fishbowl chairs. The outside circle people listen more actively than observers usually do because they always have the option of occupying an empty inner circle chair and joining in the discussion. However, *this is not the preferred option either* because not everyone is able to participate freely. Nevertheless, it has advantages over separating the group as in the first option above.

- **Use a combination of large-group and small-group discussions.** *This is the preferred option*, because it keeps everyone together to get the whole picture, while interspersing opportunities for small-group mini-discussions, thereby offering each individual ample opportunity to participate. The first Debriefing model presented below uses this third option. If your group is large you should decide for yourself which methods will best enable you and your group to debrief BARNGA effectively.

Make an Outline

On the following pages is a Debriefing model you can use with any number of participants. An alternate model follows that. Select from these ideas those most appropriate to the purpose of your session and to your own facilitating style. **Plan an outline** you can work from during the Debriefing; take as much care as you gave to preparing for the play portion of BARNGA. Be sure to set aside adequate time for each of the three Debriefing phases.

Begin the Debriefing by Making a Few Opening Comments

After everyone is in a circle, explain what will be happening and ask for cooperation.

- A Debriefing is a time to discover together what happened and what it all means. Everyone who just played the game holds one piece of a giant puzzle. To know what the puzzle looks like, we must gather and examine all the pieces.
- We are going to have the unique opportunity to reflect together on a common experience (BARNGA). Usually, people have an experience, then go their separate ways.
- Everyone should help make this discussion as rich as possible by using their group facilitating skills—that is, contribute ideas but leave time for others to do the same; listen to and learn from each other; help draw each other out.

Conduct an Instant Replay

Very briefly, recall the steps of play. Ask your participants to remember what was going through their minds and how they felt when you introduced BARNGA...when they first began to learn the card game...when the rules were taken away and words were banned...when they first had to move...when they began to play with others from different tables.

If you videotaped selected moments of play, show the tape now. Your participants will love it and it will review the activity for them. (Alternatively, you could save the tape until after the descriptive phase is complete. They will see even more in it then.)

Facilitate the Description Phase

Ask one or more of the following questions, balancing the need to move out of this phase in a reasonable amount of time with the need to go with the flow and be sensitive to whatever your participants are revealing and discovering.

- *Did what you were thinking and feeling change during play?*
- *What were your greatest frustrations and/or successes?*

The question of whether or not different groups received different versions of "Five Tricks" will come up. If it comes up early, acknowledge it but do not make an issue out of it; press for other frustrations, successes, etc. After a while ask how many think there were different versions. Then ask those who do not think so (or who are not sure) what else might have been going on. *Eventually confirm the truth but not before there has been*

ample opportunity for alternate explanations to emerge. Help them understand that each person interpreted the few discrepancies very differently, and that this caused a great deal of consternation, frustration, uncertainty, suspicion, etc.

Sometimes a few players resent having been manipulated by a "gimmick." To defuse any latent resentment, **raise the issue by asking if it was OK to have done this to them.** Given the chance to talk about it, they will acknowledge its necessity.

Facilitate the Analysis/ Analogy Phase

Ask some or all of the following questions, continuing to balance the need to structure the Debriefing with the need to remain sensitive to the beat of your participants' drummers.

- *We have mentioned several **major** problems which arose during BARNGA. Summarize these quickly now.*

Here are some you might like to mention if they don't:

During the game, all did their best, but each group was operating out of a different set of circumstances and ground rules.

Many discovered or suspected that the rules were different, but didn't always know how they were different.

Even if people knew how the rules were different, they didn't always know what to do to bridge the differences.

Communicating with others is difficult; it demands sensitivity and creativity.

The above statements are true even when almost everything is the same and the differences are very few or hidden. In fact, when the differences are very few or hidden, it may be even more difficult to bridge them than when they are many and obvious.

In spite of many similarities, people have differences in the way they do things. You have to understand and reconcile these differences to function effectively in a group.

Optional:
**Break into Small Groups
for Mini-Discussions**

**and Return to
Large Group**

If your group is large, now is a good time to break up into small groups of three to five persons each. This can be valuable even if your group is not very large. (Ask everyone to remain right where they are but to pull their chairs into several tight little circles.) **Distribute copies of the Discussion Guidesheets** from the Appendix. Allow five or ten minutes for mini-discussions in the small groups. **Then call them back to the large group** to report their most important findings. (Do not let them report everything! This is redundant and boring.)

- *What specific real-life situations does BARNGA simulate?
Have you had any parallel real-life experiences?*

Direct their responses to relate to your session purpose. If necessary, probe for more specific analogies, such as:

Have you ever had an experience where there was a "rule difference" you didn't know about? How did your view of things change once you became aware of the difference? In retrospect, how could you have handled the situation differently?

Are there any similarities between the Tournament rules in BARNGA and real-life "movement rules"?

- *Choose a couple of these situations. What are the underlying causes of the problems which they raise?*
- *What does the game experience suggest about what to do when you are in the situation in the real world? (Try to remember what you did during the game which "worked.")*

The principal questions suggested above are on the Discussion Guidesheets the small groups just finished using.

Facilitate the Application Phase

Ask some or all of the following questions, still continuing to balance the need to structure the Debriefing with the need to move along the road the participants may be taking.

- *What will be your next important encounter with groups different from yourself? What experiences do you want to have in that encounter? What can you do to increase the probability of having such experiences?*
- *What is the single most important principle you learned from BARNGA today?*

Optional:
Question to Add if
Participants Are Likely to
Conduct BARNGA

If one of the purposes of your session is to help others learn to conduct BARNGA, also ask the following question. You might want to have people discuss it first in small groups, then report their important findings to the whole group.

- *Suggest any actual specific group program or gathering for which you have some responsibility where BARNGA might help you accomplish your objectives.*
As they discuss this, it will illuminate for them BARNGA's potential, and also raise questions they might have about how to run the game effectively for their own groups.

End Session Or Make Transition to Next Portion of a Larger Program

The above Debriefing questions can serve as an excellent closure device, or you may wish to end in some other manner—perhaps with a brief ceremony or ritual devised by you and/or the participants.

Find More Debriefing Ideas Elsewhere in This Manual

In the Appendix, you will find a Discussion Guidesheet to distribute if you break your group into smaller groups during the Analysis phase of the Debriefing. And, on the pages immediately following, you will find selected portions from Thiagi's original BARNGA Debriefing instructions.

Carefully consider the above pages and the following pages; they offer an overabundance of Debriefing ideas. Keep your purpose for conducting BARNGA in mind as you select the ideas you want to use when you lead your Debriefing.

Debriefing Suggestions from Thiagi

The following section has been selected directly from Thiagi's original BARNGA instructions.

The Debriefing activity can be conveniently divided into an affective phase for clearing the air and a cognitive phase for analyzing various cause-effect relationships.

Affective Phase

Begin by saying, *"Before we get into a systematic analysis of our experiences, let's check out our feelings. During this activity, you might have experienced some strong anger, frustration, joy, sadness, or pride. If any of you would like to share your present feelings with the others, you are welcome to do so. But you don't have to, if you don't want to."*

Here are some suggestions on what to do during this phase:

- Give some quiet time for people to think about what they feel.
- If nobody volunteers, make an authentic affective statement.
- Provide sample statements from previous Debriefings.
- Suggest that they try completing, *"I feel _____ because _____."*
- Listen attentively to the content and feeling of any statement.
- Listen empathetically by reflecting the speaker's emotions.
- Discourage any attempt to psychoanalyze the feelings.
- Ask for clarification of statements you do not understand, without appearing to trap the speaker.
- Keep calm. Don't become defensive.
- Thank the speaker for sharing the feelings.
- Keep this phase of the Debriefing short.
- Proceed to the more reflective phase, preferably after a coffee-and-decompression break.

Cognitive Phase

Begin the second phase by revealing the differences in the "Five Tricks" rules. Provide an analogy to help players relate the game events to real life. Help them process their experiences and generalize about cultural conflicts and communication problems. Discuss relevant experiences from the play period, state the principles, and provide some real-life applications.

Here are some principles which have been elicited during earlier plays of BARNGA:

- When you notice a violation of the rule, you tend to attribute it to the ignorance of the others.
- If such violations persist, you suspect dishonesty.
- Only later do you entertain the possibility of a different set of rules.
- Expectations and prejudices contribute heavily to your reaction to violations of rules.
- The more similar two cultures are, the greater the shock when discrepancies are discovered.
- It is easier to face culture shock when you have a partner near you.
- Even when your partner switches over to some other project, you are still relieved to know that s/he is around.
- Cultural friction is aggravated by communication breakdowns.
- When there is a cultural clash, people tend to give up easily rather than fight for principles.
- Groups look for an external arbitrator when they are unable to communicate with each other.
- People who communicate effectively usually get their way.
- People become easily embarrassed about having to communicate in unconventional modes.
- Time spent in improving the communication is never wasted. It is frequently more valuable than time spent on task.

What-If Questions

An effective activity at this stage is to discuss what-if questions. Here are some samples.

- What if the play phase lasted longer?
- What if players were forewarned about rule differences and asked to come up with an eclectic version?
- What if one player had some obvious cultural differences (e.g. the only black player among a group of whites)?
- What if a more complex game than "Five Tricks" were used?
- What if the level of tournament competition were intensified?
- What if the players were permitted to talk?
- What if the players were permitted to talk but each culture used the same words to give different meanings (e.g. "Ace" means "5" instead of "1")?
- What if each original team had one hundred people in it?
- What if each card game took several hours (days) to master?

Encourage the group to come up with more what-if questions.

OPTIONS FOR USING BARNGA

Since BARNGA simulates misperceptions and consequent communication difficulties, it is equally at home in learning situations exploring cultural "clashes," and in countless other learning situations focusing more generically on understanding and bridging conflicts. Versatile, simple, and brief, its real-life applications are limited only by our imagination.

Possible Uses

At the beginning of this manual, three learning settings where BARNGA was used successfully were described.

To Demonstrate Simulation Gaming

The first used BARNGA to demonstrate the value of experiential learning. Participants—faculty and administrators working with college-level international programs—played the game and then explored how it might be used within academic and social settings where persons from more than one culture interact. Few simulation games are short and simple enough to be played in entirety in a demonstration context. Too often players become so immersed in the game itself that it is difficult for them, within the same time block, to remove themselves from the emotions and substantive learnings of the game and begin reflecting on possible uses. Because of its brevity and simplicity, BARNGA is an ideal demonstration activity.

To Explore Communication Difficulties

The second reference described using the game to explore generic communication difficulties. BARNGA invites comparison of everyday communication barriers to cross-cultural ones. Many problems raised in cross-cultural learning situations can be analyzed from the perspective of the difficulties of human communication. To some extent, each of us is a little culture operating out of his or her own set of rules, struggling to understand the other's rules and to make a bridge to the other.

To Prepare for Cross- Cultural Adjustment

The third opening reference was to a cultural orientation setting where participants from Third World countries were being briefed on adjusting to life in the United States. Whether the focus is heightened awareness in preparation for entry level cross-cultural experiences, or analysis of performance and growth for those already in cross-cultural settings, BARNGA offers the opportunity to examine experiences where misunderstanding impedes communication, and to develop effective strategies for recognizing and responding to such experiences.

Thiagi designed BARNGA to induce the shock of realizing that in spite of many similarities, people from the other culture have differences in the way they do things. You have to understand and reconcile these differences to function effectively in a cross-cultural group.

Using with Persons from Diverse Cultures

BARNGA works very well with groups composed of people from two or more cultures. Even people not used to learning in a participative manner are quickly caught up by BARNGA, probably because the initial interaction is so simple and straightforward and the hidden gimmick emerges as a mystery to be unraveled.

Since much of the play period passes without verbal communication, participants are relieved for a little while of the need to communicate in a non-primary language. The language burden can be further lightened by translating the player Guidesheets into languages with which the participants are more comfortable. *Note:* The Tournament Guidesheets and the "Five Tricks" rule sheets in this manual are written in English, French, and Spanish. You also can group your participants by primary language for the initial descriptive phase of the Debriefing, although you will need to reconvene the large group to complete the Debriefing.

The flip side of the restriction on verbal communication is that all are bursting to talk by the time the restriction is lifted. Even when card playing is not a part of their cultural experience, participants play with gusto once the initial hurdle of learning the card game is passed. My favorite story about this situation comes from using BARNGA with a multicultural group including some Arabs who had never played cards. One man in particular was adamant about not playing. I asked if he might reconsider, given that we were using the card game for a serious purpose, and certainly were not, for example, engaged in gambling. He finally reluctantly agreed to participate, joined a group, and began his first lesson in identifying hearts, spades, diamonds, and clubs. Soon thereafter, still not happy, he was with difficulty practicing his first-ever card game. After the no-talking ban was imposed, he gradually began to perk up. Suddenly, in the midst of the silent room, he called out, very loudly, looking at me with a broad smile on his face, "It's all right now, because I'm winning!"

Modifying BARNGA

Thiagi's original design is elegant in its simplicity, yet he encourages users to modify it. Several simulation game facilitators including myself have experimented with a variety of modifications, most of which turn out to make little difference in how the game is played, interpreted, and remembered. The power of the game remains its simplicity.

While the modified versions work well, every change should be carefully weighed since any complexity, however intriguing, may detract unnecessarily from the game.

BARNGA's message—that even when almost everything is the same there are differences we must discover, understand, and reconcile with our own beliefs and values if we are to function effectively with others—is a powerful one, rich in implications. It should not be tampered with lightly. Perhaps the best way to operationalize modifications is not to play them out, but just to raise them in the Debriefing as "What-if" questions. (See some of Thiagi's What-if questions in the Debriefing section.)

Changes Incorporated Into This Manual

Nevertheless, modifications flow so easily from the game they surely will continue to be made. I now move on to share some variations with you. Please remember the above while reading the below. The tension between the two reminds us how responsibly we must use any simulation game.

Thiagi's original game suggested forming groups of four players, each group using a "deck" of twenty cards modified to contain only Ace through 5. For each tournament round, each group was told to send a pair of people ("partners") to another table. For the Community Problem Solving variation described on page 31, I experimented with two modifications:

- **Changing the number of players per group** from four to six (and the number of cards per group from 20 to 28) in order to use BARNGA with a large number of players but a manageable number of groups. This led to the discovery that the number of players per group is more or less irrelevant and can in fact change spontaneously at any time during play without affecting the operation of the game.
- **Adding specific rules governing Tournament movement.** Fred Goodman suggested this addition to introduce aspects of social mobility into the game. It also adds complexity, making for a bit more to be worked out among the players as they struggle with communication barriers. It affects the basic procedure and its impact little if at all, but does provide an opportunity to discuss (during the Debriefing) if some were consistently "round winners" or "round losers" and if so how they felt about it, how many others noticed, etc. Downplayed by this change is the original version's concentration on having partners move together to the next table, and thus some of the discussion of how different it feels to go to a foreign place alone compared with how it feels to go with someone "from home." However, this issue still can be raised and is interesting to discuss.

Suggestions from Thiagi

While encouraging experimentation with his game, Thiagi presented a variety of **What-if questions** and suggested that his readers might like to conjure up more of their own or have their players create them. (These questions are listed at the end of the Debriefing Section.) He then suggested playing out some aspects of these questions—a challenge you might like to take up.

Other Changes and Variations

Sometimes I add another wrinkle of complexity simply by **giving one or two groups special "decks" of cards** such as oversized cards (available in specialty shops), cards with unusual notations on them (e.g. Oriental signs, vegetables, etc.), or decks modified to contain 8, 9, 10, Jack, Queen, King, and Ace rather than Ace, 2, 3, 4, 5, 6, and 7. In this latter case I say nothing about the discrepancy with the "Five Tricks" rules which specify that the cards are Ace through 7. Surprisingly, the players rarely ask about the difference. Once again, it appears that the basic game is robust enough to survive our experiments with enhancing it!

Richard Dukes of the University of Colorado (Colorado Springs) challenged his players by **adding an extra final round** during which he removed the no-talking constraint and **directed each group to reach agreement on one set of rules** to follow at their table. Their discussion gradually made explicit the conflicts of the game, up to that time only guessed at, and opened a path for attempted resolution of these conflicts by consensus.

Pierre Corbeil of CEGEP de Drummondville (Quebec) is developing a **version of the game for very young children** using even simpler artifacts—colored cards, containing no symbols at all. He is experimenting with it in order to explore at what age children are able to move beyond simple anger or frustration to realize that a breakdown of common cultural rules is behind what is happening. Most young children are not familiar with the concept of culture, so on the one hand the experimental play periods are examining children's readiness to analyze an experience and make sense out of it. On a deeper level, the play periods are exploring when they are able to recognize metaphor and draw analogies.

Using BARNGA As Core of a Game-within-a-Game

Recently the United Way asked me to design a simulation game to help participants understand the intricacies of engaging effectively in community problem solving. They wanted an interactive group exercise which not only would walk players through the *theory* of needs assessment, coalition forming, and careful planning, but also would give them an actual *experience* in perceiving and diagnosing needs.

The result was a simulation game with a kicker. In it, a number of "outside groups"—funding bodies, community resources, and media—attempted to develop solutions and seek needed resources for problems which they recognized in the community. The kicker was that no one told the players what the community problems were. Instead, a group of people in the middle of the room played BARNGA as it ordinarily is played. The outside groups were told nothing about what was going on in the middle. Suddenly the frustration, chuckles, and banging on tables began, challenging them to try to understand and analyze the real (not simulated) needs being expressed right under their noses.

An alternative to this experience might have been bringing in a real life person representing real community problems—a homeless person or a pregnant teenager, for example, to talk with the group. The play of **BARNGA-within-a-larger-game** did not, as such dialogue would have done, encourage probing of a specific social problem. But it did give participants a generic grip on what's involved in understanding a problem and developing strategies for responding to it. Since the "needy" were their peers in the middle of the room, it was easy to check if the understandings and strategies the outside groups developed were considered out of touch or patronizing—or effective—by those in need. BARNGA's brevity and simplicity made it ideal as a core game within a larger context. It lent itself easily to creating a sort of mini-laboratory within which others could examine and experiment with alternative solutions.

SOME REFLECTIONS ON GAME FACILITATORS AND JUGGLERS

*Games set up a "free space"
which participants can use to experiment
with new roles or variations on their present roles.
It is a space where norms of validity are suspended
and totally new approaches to the real world can be formulated.*

—Burkhardt Holzner

*Games are living things.
They should never be written down,
they should never be published.
They are a kind of oral tradition like madrigals and folk tales.
Each player should feel free to impose his own view of reality on it.
A game is a cultural reservoir;
it continually captures more and more life as it is played.
It requires that the instructor relinquish a certain cultural authority,
that s/he become a co-designer, a co-explorer with the learner.*

—Robert Parnes

You are a juggler, keeping in delicate balance fun and informality, active exploration and discovery, purposefulness and serious intent.

People feel two ways with jugglers. On the surface, they're always a little wary that everything is going to topple and that will be the end of it, but inside they are delighted and at peace with the juggler's ease and control. They know they're going to have a lovely time even while they feel the edge of mystery and suspense. By choosing a simulation game to facilitate learning, you are taking on the juggler's quest for perfect balance.

As an instructor, you are giving up the more familiar approach of presenting what is to be learned, answering some questions, and evaluating what was "learned." Instead, you are embarking on a non-traditional attempt to facilitate learning by providing people an open-ended experience on which you then will help them reflect.

Each person (and you too!) will come to this experience out of a different background, so it will mean something different to each of them while they are participating and afterwards, as they reflect on it back home. You and they will not be able to pinpoint precisely all that has been learned, since there will not have been a straightforward presentation of the "main points."

Such an approach clearly is an uncertain one, perhaps even risky. It takes a tremendous act of faith in the learners. You must believe in the experience each has acquired over a lifetime. You must believe enough to be confident they will go on from where they are to build on what the game session gives them.

Don't worry if everything doesn't follow a logical one-two-three sequence. You are a juggler, keeping many things in motion at once. Strive to convey lightness, confidence and purposefulness; endeavor to have everyone participate as fully as possible; and, after the game, help them reflect on and probe what the experience has meant to them. Keep that delicate balance and easy rhythm, even if things are out of order or missing.

SELECTED SIMULATION GAMING RESOURCES

ORGANIZATIONS

ABSEL: Association for Business Simulation and Experiential Learning. Small professional association; holds annual conference; publishes comprehensive directory on business simulation games. Information: J. Bernard Keys/Professor, Business/Georgia Southern College/Statesboro, GA 30460-8127/USA/bkeys@gsvms2.cc.gasou.edu

ISAGA: International Simulation and Gaming Association. Small professional association; annual conference. Information: David Crookall/Maison des Langues, UNSA/98 bd E. Herriot/BP 209/06024 Nice Cédex 3/France/crookall@unice.fr

NASAGA: The North American Simulation and Gaming Association. Small professional association; holds annual conference. Annual membership \$55; Students \$15. Information: Barbara Steinwachs/1128 East Bluff Dr./Penn Yan, NY 14527/USA/315-536-7895/steinwachs@aol.com

PERIODICALS AND BOOKS

Simulation and Gaming: An International Journal of Theory, Design and Research. Sage Publications, Inc./2455 Teller Rd./Thousand Oaks, CA 91320/805-499-0721. NASAGA, ISAGA, ABSEL members receive subscription.

Crookall, David, and Kiyoshi Aral, eds. **Simulation and Gaming across Disciplines and Cultures: ISAGA at a Watershed.** Thousand Oaks, CA: Sage Publications, 1995.

Crookall, David, and Rebecca Oxford, eds. **Simulation/Gaming and Language Learning.** New York: Harper & Row, 1990.

Crookall, David, and D. Saunders, eds. **Communication and Simulation: From Two Fields to One Theme.** Philadelphia: Multilingual Matters, 1988.

Duke, Richard D. **Gaming: The Future's Language.** New York: Halstead Press/John Wiley, 1974.

Fowler, Sandra M., and Monica G. Mumford. **Intercultural Sourcebook: Cross-Cultural Training Methods.** Yarmouth, ME: Intercultural Press/PO Box 700/Yarmouth, ME 04096/207-846-5168/1995.

Gillispie, Philip H. **Learning through Simulation Games.** New York: Paulist Press, 1973.

Greenblat, Cathy S., and Richard D. Duke. **Principles and Practices of Gaming Simulation.** Thousand Oaks, CA: Sage Publications, 1981. Hard cover or paper.

Stolovitch, Harold D., and Sivasailam Thiagarajan. **Frame Games.** Englewood Cliffs, NJ: Education Technology Publications/140 Sylvan Ave/Englewood Cliffs, NJ 07632, 1978.

Thiagarajan, Sivasailam, and Harold D. Stolovitch. **Instructional Simulation Games.** Englewood Cliffs, NJ: Education Technology Publications, 1978.

Thiagarajan, Sivasailam, with Raja Thiagarajan. **Diversity Simulation Games.** This book contains five of Thiagi's brief simulation games: *Brief Encounter*, *Chatter*, *Exclude*, *Reincarnation*, *Same Difference*. Amherst, MA: HRD Press/22 Amherst Rd/Amherst, MA 01002/800-822-2801, 1995. Several other books containing games by Thiagi also available from this publisher.

SIMULATION GAMES

Sandra Mumford Fowler, Barbara Steinwachs, with Pierre Corbeil. **Clues & Challenges**. For culture-general cross-cultural orientation. Information: contact the designers, as on inside cover.

Moorhead Kennedy, Martha M. Keys. **Hostage Crisis Simulation**. Middle Eastern nationalism, terrorism, justice issues, survival skills, cross-cultural understanding. Also **Fire in the Forest**. Use of land in Amazon rain forest, debated from different cultural perspectives. People's Publishing Group/800-822-1080.

James McCaffery, Daniel Edwards, Judee Blohm, David Bachner. **Markhall**. Comparative management. Youth for Understanding/3501 Newark St., NW/Washington, DC 20016/or Training Resources Group/1021 Prince St./Alexandria, VA 22314.

Nipporica Associates and Dianne Hofner Sapphiere. **Ecotonos**. Impact of culture on decision making and problem solving. Intercultural Press/PO Box 700/Yarmouth, ME 04096/207-846-5168.

Richard Powers. **Visit to an Alien Planet**. What makes individuals valuable?—the "lifeboat" dilemma with elegant twists. Intercultural Press/PO Box 700/Yarmouth, ME 04096/207-846-5168/in press.

R. Garry Shirts. **BaFá BaFá**. The classic cross-cultural simulation game. Simulation Training Systems/P.O. Box 910/Del Mar, CA 92014/800-942-2900.

✓ R. Garry Shirts. **Starpower**. The nature of power, "haves" & "have-nots." Simulation Training Systems/P.O. Box 910/Del Mar, CA 92014/800-942-2900.

Robert Vernon. **Talking Rocks**. The origins of writing (cross-cultural communication across time). Simulation Training Systems/P.O. Box 910/Del Mar, CA 92014/800-942-2900.

Unknown. **Man from Mars**. Unspoken assumptions of words. Contact: Judee Blohm/2311 N. 18th St./Arlington, VA 22201.

APPENDIX: MATERIALS FOR DUPLICATION

FACILITATOR'S NOTE SHEET

A skeleton outline into which you can insert your notes for leading and debriefing BARNGA. *Make a copy of this before writing on it, so you can save this as a master.*

DISCUSSION GUIDESHEET

This Guidesheet is **useful ONLY** for that portion of the **Analysis Phase of the Debriefing** when participants temporarily break into small groups for mini-discussions. Make a copy of this for each participant *if* you intend to break them into small groups at that time. *Copy on a distinctive color, to make it easy to distinguish this from the other hand-outs. Wait to distribute this sheet until midway through the Debriefing—that is, after everyone understands that the “Five Tricks” rules for each group are different, and you are ready to begin the small-group mini-discussions.* Guidesheets are provided in English, French, and Spanish. If you are working with a multicultural group, let them choose to read whichever language they are more comfortable with. If a group's primary language is English, there is no need to copy the other languages.

TOURNAMENT GUIDESHEET

Make a copy of this for each person in your group. *Copy on a distinctive color, to make it easy to distinguish this from the other hand outs.* These are also provided in English, French, and Spanish. (See note directly above.)

RULE SHEETS FOR “FIVE TRICKS” CARD GAME

For each group of players, you need a different version of these rules. Each player in the same group should receive a copy of that group's version. In advance of the session, arrange a set for each group (one version per set), so you can easily distribute them. **BE SURE EACH GROUP RECEIVES A DIFFERENT SET!**

Ten versions are included here. The differences in each version are described in the text. If you have fewer than ten groups, use only as many versions as you need. If you have more than ten groups, make duplicate sets and give some groups (but not those sitting near each other) sets of the same version.

The version is secretly indicated by the code at the bottom of the page. The number at either end of the code is the serial number of the version. For example, **Table 2** receives the set with the code “2/Ace/7/5/2”; while **Table 5** receives the set with the code “5/4/2/Ace/5.” This coding system helps you easily rearrange the sets after your session is completed, and also helps you distribute the correct sets to the appropriate tables.

Make copies as needed from these master sheets. *Copy **all** the “Five Tricks” rules on the same distinctive color, to make them easy to distinguish from the Tournament Guidesheets.*

FACILITATOR'S NOTE SHEET



Stuff Needed:



Do on Arrival:

WELCOME & ORIENTATION

Time Needed:

INTRODUCTION OF BARNGA

Time Needed:

PLAY OF BARNGA

Time Needed:

DEBRIEFING OF BARNGA

Time Needed:

CLOSURE

Time Needed:

English

DISCUSSION GUIDESHEET

- ✓ *During this game, all participants did their best, but each group had a different set of circumstances and ground rules.*
- ✓ *Even when people discovered that the rules were different, they didn't always know how they were different.*
- ✓ *Even when they discovered how the rules were different, they didn't always know what to do to bridge the differences.*

THIS GAME SIMULATES (REPRESENTS) REAL-LIFE SITUATIONS.

- ① What *specific* real-life situations does this game remind you of?
- ② Choose *one* of these real-life situations.
What are the underlying causes of the problems or difficulties?
- ③ What does the game suggest about what to do when you are in a similar situation in the real world?
What did you do during the game which "worked" for you?
- ④ Prepare to report your *best* idea to the whole group.

TOURNAMENT GUIDESHEET

✓ You will have about 5 minutes
to study the rules for and practice playing "Five Tricks."

✓ Then the rules will be taken away
and **no verbal communication will be allowed.**

From then on, you may gesture or draw pictures (not words!),
but you may not speak or write words (or use sign language).

✓ Then the Tournament will begin.
You will have a few more minutes to play at your home table (in silence).

✓ **SCORING begins at the start of the Tournament.**

Game Winner: The player taking the most tricks in the Game (one "hand").
If a game is not complete when the Round ends,
the player winning the most tricks so far in that game wins that game.

Round Winner: The player winning the most games in the *Round*.
(Ordinarily, several *games* will be played during a *Round*.)

✓ **Each Round lasts a few minutes.**

✓ **PLAYERS MOVE like this at the end of each Round:**

The player who has won the most games during a Round
moves up to the next highest numbered table.
If there are more than four players at a table,
the *two* players who have won the most games during a Round
move up to the next highest numbered table.

The player who has won the fewest games during a Round
moves down to the next lowest numbered table.
If there are more than four players at a table,
the *two* players who have won the fewest games during a Round
move down to the next lowest numbered table.

The other players **remain** at the table.

Winning players at the highest table **remain** at that table,
as do losing players at the lowest table.

Ties are resolved by alphabetical order.

FIVE TRICKS

A Card Game Easy to Learn and Easy to Play

Cards	Only 28 cards are used—Ace, 2, 3, 4, 5, 6, and 7 in each suit. Ace is the lowest card.
Players	Usually 4-6; sometimes varies.
Deal	The dealer shuffles the cards and deals them one at a time. Each player receives 4-7 cards, (or some other amount, depending on the number of players).
Start	The player to the left of the dealer starts by leading (playing) any card. Other players take turns playing a card. The cards played (one from each player) constitute a trick. For the last trick, there may not be enough cards for everyone to play.
Winning Tricks	When each player has played a card, the highest card wins the trick. The one who played this card gathers up the trick and puts it face down in a pile.
Continuation	The winner of the trick leads the next round which is played as before. The procedure is repeated until all cards have been played.
Following Suit	The first player for each round may play any suit. All other players must follow suit. (This means that you have to play a card of the same suit as the first card.) If you do not have a card of the first suit, play a card of any other suit. The trick is won by the highest card of the original lead suit.
Trumps	In this game, spades are trumps. If you do not have a card of the first suit, you may play a spade. This is called trumping. You win the trick even if the spade you played is a low card. However, some other player may also play a trump (because s/he does not have a card of the first suit). In this case, the highest trump wins the trick.
End/Win	Game ends when all cards have been played. The player who has won the most tricks wins the game.

ace♥④♠③♣⑦♦ace

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② ♥ ace ♠ ⑦ ♣ ⑤ ♦ ②

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Trumps	In this game, diamonds are trumps. You may play a diamond any time you want to—even if you have a card of the first suit. This is called trumping. You win the trick even if the diamond you played is a low card. However, some other player may also play a trump. In this case, the highest trump wins the trick.
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Following Suit	The first player for each round may play any suit. All other players must follow suit. (This means that you have to play a card of the same suit as the first card.) If you do not have a card of the first suit, play a card of any other suit. The trick is won by the highest card of the original lead suit.
Trumps	In this game, diamonds are trumps. If you do not have a card of the first suit, you may play a diamond. This is called trumping. You win the trick even if the diamond you played is a low card. However, some other player may also play a trump. In this case, the highest trump wins the trick.
End/Win	Game ends when all cards have been played. The player who has won the most tricks wins the game.

⑧ ♥ ⑤ ♠ ② ♣ ace ♦ ⑧

FIVE TRICKS

A Card Game Easy to Learn and Easy to Play

Cards	Only 28 cards are used—Ace, 2, 3, 4, 5, 6, and 7 in each suit. Ace is the highest card.
Players	Usually 4-6; sometimes varies.
Deal	The dealer shuffles the cards and deals them one at a time. Each player receives 4-7 cards, (or some other amount, depending on the number of players).
Start	The player to the left of the dealer starts by leading (playing) any card. Other players take turns playing a card. The cards played (one from each player) constitute a trick. For the last trick, there may not be enough cards for everyone to play.
Winning Tricks	When each player has played a card, the highest card wins the trick. The one who played this card gathers up the trick and puts it face down in a pile.
Continuation	The winner of the trick leads the next round which is played as before. The procedure is repeated until all cards have been played.
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End/Win	Game ends when all cards have been played. The player who has won the most tricks wins the game.

⑨ ♥ ace ♠ ④ ♣ ② ♦ ⑨

FIVE TRICKS

A Card Game Easy to Learn and Easy to Play

Cards	Only 28 cards are used—Ace, 2, 3, 4, 5, 6, and 7 in each suit. Ace is the lowest card.
Players	Usually 4-6; sometimes varies.
Deal	The dealer shuffles the cards and deals them one at a time. Each player receives 4-7 cards, (or some other amount, depending on the number of players).
Start	The player to the left of the dealer starts by leading (playing) any card. Other players take turns playing a card. The cards played (one from each player) constitute a trick. For the last trick, there may not be enough cards for everyone to play.
Winning Tricks	When each player has played a card, the highest card wins the trick. The one who played this card gathers up the trick and puts it face down in a pile.
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End/Win	Game ends when all cards have been played. The player who has won the most tricks wins the game.

⑩ ♥ ⑦ ♠ ② ♣ ace ♦ ⑩

French

GUIDE DE DISCUSSION

- ✓ Pendant la partie, chaque participant a fait de son mieux, mais chaque sous-groupe fonctionnait selon des circonstances et des règlements différents.
- ✓ Même lorsque les participants se redaient compte que les règlements étaient différents, ils ne pouvaient pas toujours identifier les différences.
- ✓ Même lorsque les participants identifiaient les différences, ils ne savaient pas toujours comment les réconcilier.

CE JEU SIMULE, OU REPRÉSENTE, DES SITUATIONS VÉCUES.

- ① Identifiez des situations réelles qui correspondent à la situation que vous venez de jouer.
- ② Choisissez une de ces situations.
Essayez de déterminer les fondements des difficultés.
- ③ Le jeu vous fait-il penser à une approche possible pour faire face à une telle situation réelle?
Y a-t-il une stratégie qui vous a réussie pendant le jeu?
- ④ Préparez maintenant un bref rapport pour la plénière, dans lequel vous proposerez la leçon la plus importante de cette expérience.

INSTRUCTIONS POUR LE TOURNOI

✓ Vous aurez à peu près cinq minutes
pour étudier les règlements et pour vous exercer au jeu.

✓ Une fois ce temps écoulé,
vous devrez remettre votre copie des règlements.

Dès ce moment, **toute communication verbale** (oralement ou par écrit) sera interdite.
Vous pouvez dessiner, ou faire des gestes (sauf pour le langage des sourds),
mais vous ne pouvez pas parler ou écrire.

✓ Une fois les copies du règlement remises, le tournoi commencera.
Vous aurez quelques minutes pour jouer à votre table, en silence.

✓ Dès le début du tournoi, nous identifierons des gagnants.

Le vainqueur d'une **main** est le joueur ayant fait le plus de levées.
Si des joueurs n'ont pas fini leur main à la fin d'une ronde,
le vainqueur est celui ayant fait le plus de levées jusque là.

Le vainqueur d'une **ronde** est le joueur ayant gagné le plus de **mains**
pendant une ronde. Une ronde compte plusieurs mains.

✓ Chaque ronde durera quelques minutes.

✓ A la fin d'une ronde, les joueurs **changent de table**.

Le joueur à une table ayant gagné le plus de mains
monte à la table supérieure.

S'il y a plus de quatre joueurs à une table,
les **deux** joueurs ayant gagné le plus de mains
montent à la table supérieure.

Le joueur à une table ayant gagné le moins de mains
descend à la table inférieure.

S'il y a plus de quatre joueurs à une table,
les **deux** joueurs ayant gagné le moins de mains
descendent à la table inférieure.

Les autres joueurs **demeurent** à leur table.

Le vainqueur de la table la plus élevée **y demeure**,
ainsi que le perdant de la dernière table.

Les égalités seront départagées par ordre alphabétique des prénoms des joueurs.

CINQ AS

Un jeu facile à apprendre et à jouer

Les cartes	Le jeu se joue avec 28 cartes, de l'As au sept de chaque couleur. L'As est la carte la plus faible.
Les joueurs	Il y a habituellement de quatre à six joueurs.
La donne	Un joueur bat les cartes et les donne une à la fois. Chaque joueur recevra de quatre à sept cartes (plus ou moins, selon le nombre de joueurs).
Le début	Le joueur à gauche du donneur joue la première carte. Les autres joueurs jouent successivement une carte. L'ensemble des cartes jouées constituent une levée. A la dernière levée, il est possible que certains n'aient pas de carte à jouer.
Pour faire une levée	Le joueur ayant joué la carte la plus forte prend la levée et la met de côté.
Prendre la main	Le preneur d'une levée entame pour la suivante. Cette procédure se continue jusqu'à ce que toutes les cartes aient été jouées.
Fournir	Le joueur qui entame peut jouer n'importe quelle couleur. Les autres joueurs doivent fournir (jouer une carte de la couleur demandée, s'ils en ont une). Si un joueur n'a pas de carte de la couleur demandée, il joue n'importe quelle autre carte. La levée est prise par la carte la plus forte de la couleur entamée.
L'atout	Dans ce jeu, le pique est atout. Si un joueur n'a pas de carte de la couleur demandée, il peut jouer un pique. Ceci s'appelle "couper." La carte de pique la plus forte jouée prend la levée.
La fin de la partie	La partie se termine quand toutes les cartes données ont été jouées. Le joueur ayant fait le plus de levées gagne la partie.

As♥④♠③♣⑦♦As

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② ♥ As ♠ ⑦ ♣ ⑤ ♦ ②

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③ ♥ ⑦ ♠ ④ ♣ As ♦ ③

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L'atout	Dans ce jeu, le carreau est atout. Un joueur peut toujours jouer un carreau, même s'il a une carte de la couleur demandée. Ceci s'appelle "couper." La carte de carreau la plus forte jouée prend la levée.
La fin de la partie	La partie se termine quand toutes les cartes données ont été jouées. Le joueur ayant fait le plus de levées gagne la partie.

⑥ ♥ As ♠ ④ ♣ ② ♦ ⑥

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⑧ ♥ ⑤ ♠ ② ♣ As ♦ ⑧

CINQ AS

Un jeu facile à apprendre et à jouer

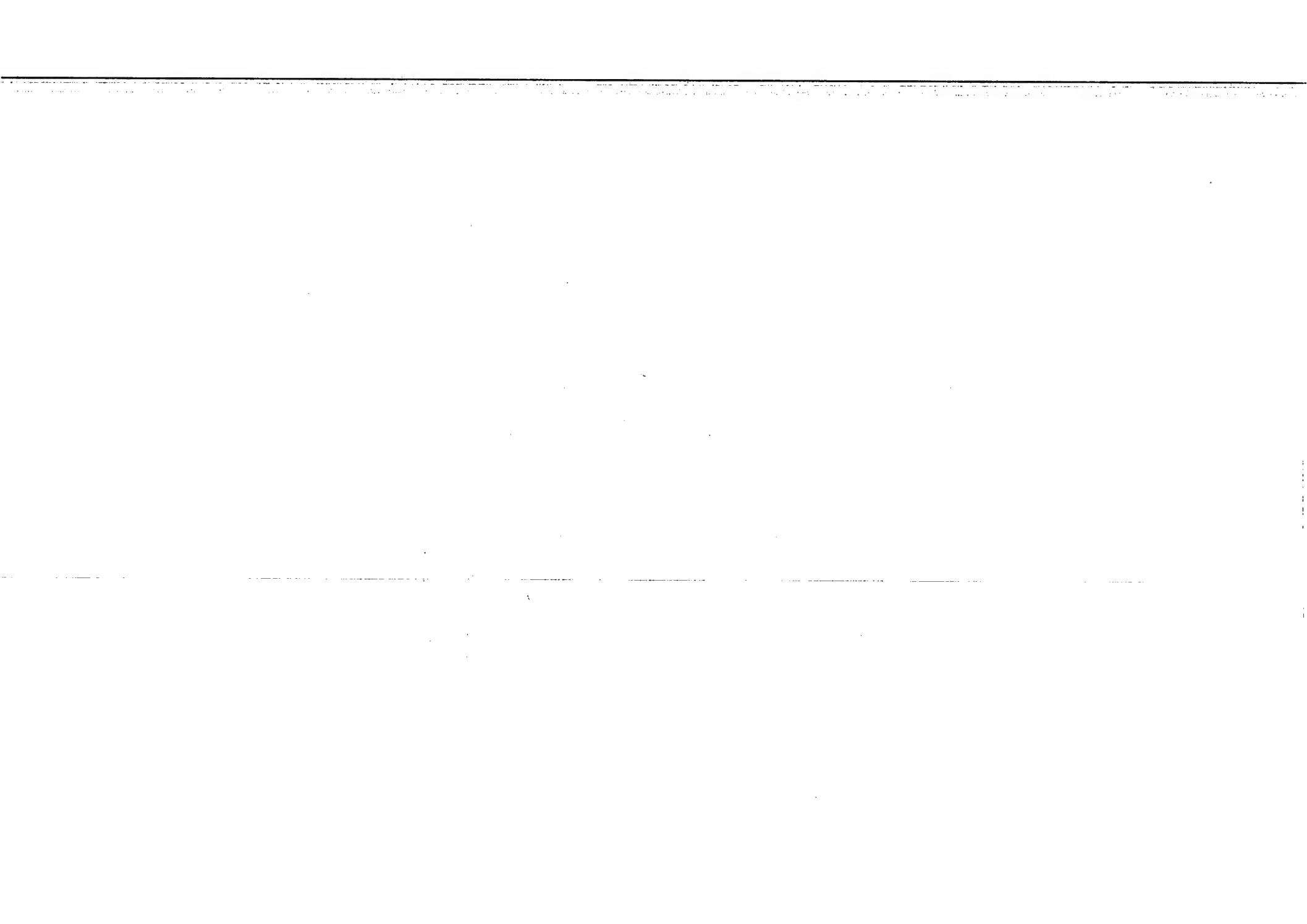
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⑩ ♥ ⑦ ♠ ② ♣ As ♦ ⑩



Spanish

LA HOJA-GUIA PARA LA DISCUSIÓN

- ✓ Durante este juego, todos los jugadores han hecho su mejor esfuerzo, pero cada grupo tuvo una versión distinta de circunstancias y de reglas.
- ✓ Aunque los jugadores se dieron cuenta que las reglas eran distintas, no siempre se dieron cuenta como eran distintas.
- ✓ Aunque los jugadores descubrieron que las reglas eran distintas, no siempre supieron como superarlas.

ESTE JUEGO SIMULA (REPRESENTA) SITUACIONES DE LA VIDA REAL.

- ① ¿Qué situación específica de la vida real le recuerda este juego?
- ② Escoja una de estas situaciones de la vida real.
¿Cuáles son las causas implícitas de los problemas o de las dificultades?
- ③ ¿Qué se sugiere en este juego con respecto a lo que hay que hacer cuando usted está en una situación similar en el mundo real?
¿Qué hizo usted para facilitar entregarse a los grupos nuevos con las reglas distintas en cada versión del juego?
- ④ Preparese para reportar su mejor idea a todo el grupo.

LA HOJA-GUÍA DEL JUEGO

- ✓ **Tendrá aproximadamente 5 minutos**
para estudiar las reglas y practicar el juego de "Cinco Trucos".
- ✓ **Luego las reglas serán recogidas**
y no se permitirá comunicación verbal.
De ahora en adelante podrá hacer gestos o dibujar: pero no podrá hablar o escribir (o usar el lenguaje de signos).
- ✓ **Luego el juego comienza.**
Tendrá unos cuantos minutos más para jugar en su propia mesa (en silencio).
- ✓ **El puntaje se empieza al comienzo del juego.**
El Ganador del Juego: El jugador que haya tomado más trucos en en juego (una "mano").
Si un juego no se ha completado cuando la Ronda termina, entonces el jugador que haya ganado más trucos en el juego gana.
El Ganador de La Ronda: El jugador que haya ganado más juegos en la Ronda. (Ordinariamente, varios juegos se juegan en una Ronda.)
- ✓ **Cada Ronda dura pocos minutos.**
- ✓ **Los jugadores se mueven así al final de cada Ronda**
El jugador que haya ganado más juegos en una Ronda **se cambia** a la siguiente mesa con el número más alto.
Si hay más de cuatro jugadores en una mesa,
los dos jugadores que han ganado mas juegos en la Ronda **se cambiarán** a la siguiente mesa (la mesa que tiene el número mayoren forma ascendente.)
El jugador que haya ganado menos juegos en una Ronda **se cambia** a la mesa que sigue (con el número menor.)
Si hay más de cuatro jugadores en las mesa,
los dos jugadores que hayan ganado menos en una Ronda **se cambian** a la mesa que les sigue con el número más bajo.
Los otros jugadores **se quedan** en la mesa.

Los ganadores del juego de la mesa más alta **se quedan ahí**,
lo mismo que los perdedores del juego de la mesa más baja.

Los empates se resuelven por orden alfabético.

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as♥④♠③♣⑦♦as

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④ ♥ ② ♠ as ♣ ⑥ ♦ ④

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⑥ ♥ as ♠ ④ ♣ ② ♦ ⑥

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⑧ ♥ ⑤ ♠ ② ♣ as ♦ ⑧

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⑩ ♥ ⑦ ♠ ② ♣ as ♦ ⑩

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School of Education and Behavioral Sciences, Langston University, Langston, OK 73050.

OK

The International Society for Intercultural Education (formerly International Society for Intercultural Education) is an interdisciplinary professional organization that promotes cooperative interaction and understanding among different cultures, races, and ethnic groups. Its mission is to share knowledge, values and skills which are essential for the individual, group, organization, and society. It also organizes other participatory programs held in various countries to develop competence and create mutually beneficial relationships and cultural boundaries.

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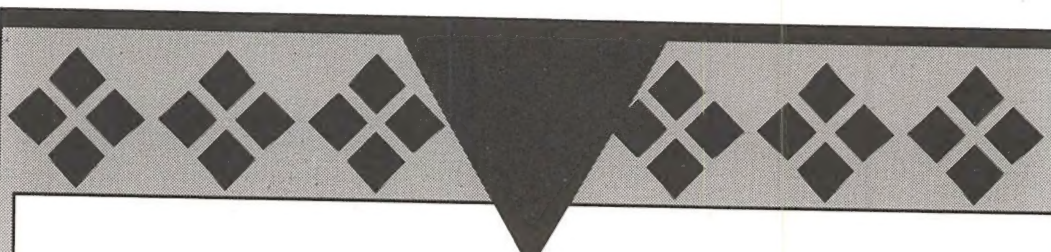
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